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Translating Japanese Typefaces in ‘Manga’: *Bleach*

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Introduction

Our interest is in how Japanese typefaces are used specifically in ‘manga’¹ (and to some extent on Japanese television as *teroppu*, a kind of superimposed subtitle) as a mode defined as “a socially shaped and culturally given resource for meaning making” (Kress 54). Since writing can be considered a mode with grammar, syntax and graphic resources such as typeface (Kress 55), it represents one semi-otic resource available in Japanese written language. We agree with Klaus Kaindl that typographic elements such as typefaces are “translation-relevant” (“Comics in Translation” 36). Therefore, in this study we investigate how various Japanese typefaces used in *Burīchi* by Tite Kubo have been translated in the English version, *Bleach*, by VIZ Media in the USA. Originally, *Burīchi* was serialised in the weekly *Shōnen Jump* and then published as a *tankōbon*, a series of stand-alone books, by Shūeisha (see Sell for more on this process). Our choice of this comic as a focus for critical examination is based on its popularity in Japan and elsewhere (in translated versions, especially English and Chinese), as well as on how different Japanese typefaces have been used to represent speech by the characters in the narrative and placed in word balloons (see Fig. 1).

In this study, we focus on speech, rather than onomatopoeia (on the latter, see Sell; Rampant; Kaindl also discusses onomatopoeia under “linguistic signs” in “Thump, Whizz, Poom” 274). The article starts by introducing terms we use throughout, in order to provide a meta-language that brings clarity to the discussion. We then outline how typefaces or fonts are used in both ‘manga’ and non-Japanese comics. We provide discussion of how typefaces or fonts can be categorised and then set out the theoretical underpinnings of this enquiry. We will discuss in detail a representative example taken from the Japanese-language source

¹The term ‘manga’, with inverted commas, that is used in this article will be fully explained below.



Figure 1: Examples of word balloons

text to show how typefaces are used and then discuss the English-language translation of the same frames as target text.

Terms: MANGA, Manga, manga and ‘manga’

We use ‘manga’ to refer to the generic product represented in English² as Japanese comics and the following sub-categories of ‘manga’: MANGA, Manga, manga (see Fig. 2).

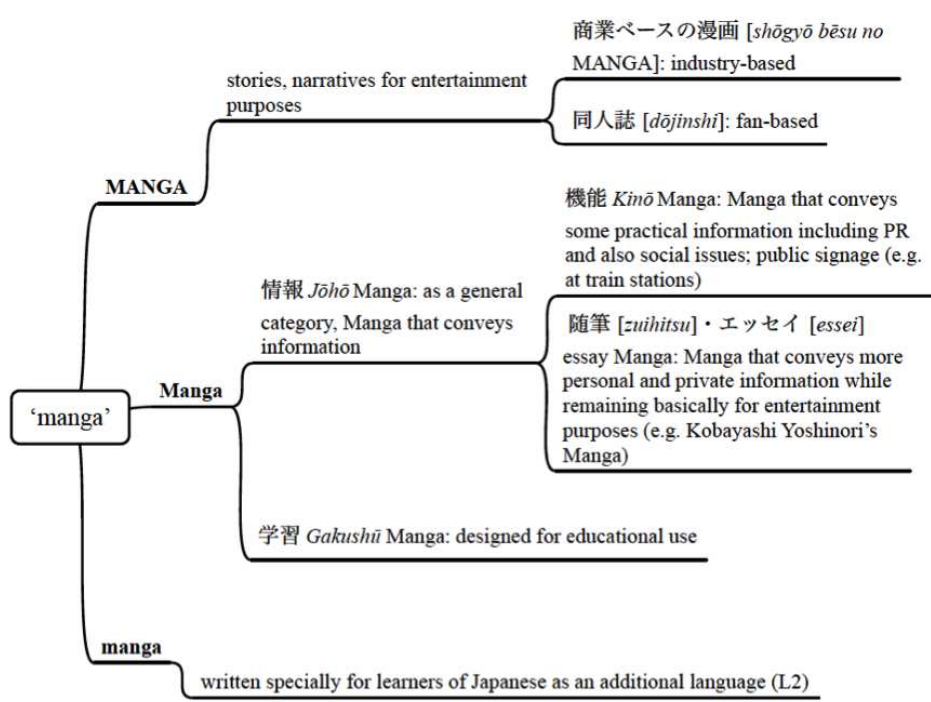


Figure 2: A typology of ‘manga’ (based on Armour 129)

²The fact that most ‘manga’ scholars do not appear to differentiate between categories, referring simply to manga, makes describing ‘manga’ problematic. This is reflected in some of the titles included in the works cited here. We have retained those scholars’ original titles, although their uses of the term ‘manga’ may not correlate with what is being described here.

Therefore, *Bleach* can be described as an industry-based MANGA. This typology correlates with Katharina Reiss's text types—expressive, informative and operative (qtd. in Munday 73). *Bleach* could be construed as +expressive, that is, the text has the tendency to use more creative and aesthetic choices than say Manga (e.g. *Jōhō* Manga), which can be characterised as +informative. Broadly speaking, as entertainment, MANGA tend to be translated more than Manga, while manga are designed to teach the Japanese-language to non-Japanese. However, manga are made somewhat more complex since MANGA (designated “authentic materials” by Armour) are also used as texts for study. Translation is an issue in, for example, the popular but now defunct 1990s resource *Mangajin* that used translations and explanations of source lexico-grammar and pragmatics to help the reader learn Japanese. The distinctions are important since each text employs a combination of typefaces to achieve its social and cultural purpose.

Reiss describes “audiomedial texts” such as films and advertisements that can incorporate her three text types (qtd. in Munday 72). However, Carol O’Sullivan notes the difficulty involved in considering multimodality with respect to translation theories that have traditionally been text-based. She cites the work of Mary Snell-Hornby who divides multimodal texts into four genres: multimedial, multimodal, multisemiotic, and audiomedial (Snell-Hornby 44). Comics, including ‘manga’, are multisemiotic texts that “use different *graphic sign systems*, verbal and nonverbal” (O’Sullivan 5, italics in original).

Typefaces and Fonts in English and Japanese

Typography, typefaces and fonts, in both English and Japanese written languages, have prompted an extensive critical literature (see Felici; Garfield; Komiyama). Given its rich history and the range of practitioners involved in making communication look the way it does, it is not surprising that there are various views about how terms are defined. Nonetheless, it has been posited that since “The ‘semiotic reach’ of mode—what can be expressed readily or at all by image, speech, gesture, writing, dance, gaze, music—is always specific and partial in any one culture, though differently specific and partial” and “Societies have modal preferences: this mode used for these purposes in this society, that other mode for those other purposes” that “This leads to the well-enough understood problems of *translation*” (Kress 57, italics in original). Kress further argues that “the ‘reach’ of modes varies from culture to culture” and “We cannot assume that translations from one mode to the ‘same’ mode in another culture can draw on the same resources” (57). We argue that the semiotic reach of typefaces also varies. A vast number of typefaces and fonts is available in English, many more than in Japanese, due to the nature of the written language, in particular the number of Chinese characters or *kanji* that need to be represented in type. We are therefore somewhat surprised at how the Japanese typefaces have been translated into English in *Bleach*.

Since the advent of the digital era and the modern computer, especially the Font menu, *typeface* and *font* have become synonymous. Strictly speaking, they are different, as James Felici explains:

When you look at a printed page, you see type. How the letters of that type are shaped and proportioned reflects the design qualities of a specific *typeface*. Those designs are stored, embodied, in a *font*, from which the typesetting system extracts the information needed to get that type onto the page. (29)

Typefaces are products, fonts are tools: “you can say, ‘What typeface is that?’ or ‘What font was used to set that?’ But you can’t say, ‘What font is that?’ because you’re not looking at a font; you are looking at the product of a font” (Felici 29).

Exploring Japanese and English typefaces in more detail shows the semiotic reach of this mode. In the documentary *Helvetica*, writer Rick Poynor comments that “typefaces express a mood, an atmosphere, give words a certain colouring... type is saying things to us all the time.” Poynor’s view falls into what could be described as typeface-for-affect. There is some empirical evidence to support this view (e.g. Brumberger; Caldwell; Ishihara and Kumasaka; Koch; Phinney and Colabucci). Legendary comics artist Will Eisner suggests that “Lettering (hand-drawn or created with type), treated ‘graphically’ and in the service of the story, functions as an extension of the imagery” (2) and “provides the mood, a narrative bridge and the implication of sound” (4).

Another view, typeface-for-data, renders the typeface almost invisible to the reader. Simon Garfield notes that typography commentator Beatrice Warde (1900–69) espoused this view in the 1930s: “the best type existed merely to communicate an idea. It was not there to be noticed, much less admired. The more a reader becomes aware of a typeface or a layout on the page, the worse that typography is” (Garfield 58). Felici also argues that

Choosing a typeface is more than an aesthetic decision. Typefaces can adorn or decorate the characters they present, but they are also bearers of practical information—emphasis, for example. Typeface choice and use also affect how well and how easily a passage of text can be read, starting with whether a text is even legible. (71)

There is much discussion regarding readability and legibility of typefaces in the literature that requires a separate study to do it justice. However, Garfield ends his chapter on legibility versus readability by commenting that Warde’s view was “severe” and leaves us with three questions: “Does it [type] fit the role it was intended for? Does it get its message across? And does it add something of beauty to the world?” (61). The first two questions are used in this present study as our research questions.

Type can be classified in various ways and we provide a detailed representation in Appendices 1 and 2 of how typefaces can be categorised, so as to stress the point Kress made above regarding the semiotic reach of the mode. For typefaces and fonts used in ‘manga’, “Manga Shaken Shotai Mihon” offers a comprehensive list. Moreover, “DynaFont ‘manga’ 8 shotai” introduces a package of eight fonts from font developer DynaComware Corporation, designed for and marketed

to fans for creating their own MANGA known as *dōjinshi*. We have included them in Appendix 2. We have also provided, in Appendix 3, examples of some of the Japanese-language typefaces that feature in the example we have chosen for analysis. In Japanese-language typography, lowercase or uppercase is irrelevant, bold is a marked choice, and while italics are possible, they are rarely if ever used. The choice of typeface is one important element in creating Eisner's narrative bridge mentioned above.

There are also websites that provide fonts for English-language comics, such as www.comicbookfonts.com and www.blambot.com. Such sites provide an extensive range of fonts for word and thought balloons (in uppercase and lowercase, plus a vast reservoir of typeface families such as Samaritan, Meanwhile, Hush Hush, Wildwords and Kickback, to name just a few), sound effects, dingbats, display lettering, various styles for fantasy, horror, sci-fi, and examples of fonts used by professional comics artists. Typically, English-language typefaces for comics tend to represent handwriting and are, though not always, uppercase. Nate Piekos suggests the following rules for English-language comics:

- 1) **bold** is typically replaced by ***bold italic*** when emphasis is placed on a word; 2) *italics* can be used for internal monologues, traditional-style locator and time captions, editorial captions, in thought balloons, for words in a language other than English, or for any instance where a voice is being transmitted through a TV, radio, or communicator; 3) lowercase is generally reserved for non-verbal vocalizations such as 'Uh', 'Heh', 'Umm; and 4) reduced font size is used for muttering, saying something to the self, speaking sheepishly, and sometimes for whispering.

When we consider how fonts are chosen to set MANGA, we observe that there is a relatively small reservoir of fonts from which creators can choose, with Minchō, Goshikku [Gothic], and Maru-Goshikku being the major fonts used in the MANGA publishing business ("Uso janai, fonto no hanashi"). The mixed or standard font Anchikku-tai [Antique], a Minchō type style for the two syllabaries *hiragana* and *katakana* plus Goshikku for *kanji*, has become a default choice for MANGA creators (see DFComic-W7 in Appendix 2). The combination of these two type styles has been conventionally used in MANGA since the 1950s ("Uso janai, fonto no hanashi"). In the MANGA publishing world, the editor decides on the fonts used to set each story. In general, MANGA writers who publish their works in MANGA magazines have one or even several editors. We suggest that MANGA editors thus hold a particular position in the 'manga' industry as social field, that allows them to shape what is being produced (see also Kaindl, "Thump, Whizz, Poom" 266). The steps to decide what fonts to use to set the story in are: 1) the MANGA writer makes a rough sketch and then discusses it with an editor; 2) the writer completes the drawing of the MANGA based on this rough sketch. Some writers write the wordings in the speech balloons in pencil, while others keep the space blank. In the latter case, the editors can determine the wordings based on the rough sketch; 3) the editors decide which fonts to use to set the MANGA. They

determine the size of each typeface so it can fit into the speech balloons, while allowing the typeface to represent the feeling of characters, the atmosphere of the MANGA, and so on. The editors decide the rules of font usage for each MANGA; and 4) a printing company makes a master portable document format (PDF) for each MANGA, following the editor's decision regarding which fonts to be used ("Uso janai, fonto no hanashi"). Although MANGA writers also have a chance to convey their typeface preferences to editors, the power imbalance in the relationship between MANGA writers and their editors must influence this process. The more popular and famous a MANGA writer becomes, the bigger a voice he or she can have, but the fonts used to set each MANGA still reflect the presence of MANGA editors.

Theoretical Underpinnings

Several scholars have lamented that there has been little academic interest in the translation of comics, and 'manga' in particular (e.g. Borodo; Grun and Dollerup; Rampant; Zanettin; Kaindl, "Thump, Whizz, Poom"). For our discussion here of the typefaces used in both source and target texts, in terms of translation theory we draw upon a cultural-semiotic perspective (Toury). Crucial is Gideon Toury's definition of translating as a series of operations or procedures:

one semiotic entity, which is a [functional] constituent (element) of a certain cultural (sub)system, is transformed into another semiotic entity, which forms at least a potential element of another cultural (sub)system, providing that some informational core is retained 'invariant under transformation,' and on its basis a relationship known as 'equivalence' is established between the resultant and initial entities. (1112–13)

Our broad theoretical framework has also been drawn from the work done in multimodality and typography (e.g. van Leeuwen, "Typographic Meaning", "Towards a Semiotics of Typography"; Serafini and Clausen; Stöckl), multimodality and translation (e.g. Borodo; Kaindl, "Multimodality"), and 'manga' studies (Natsume), including those few works dealing with issues of translation (e.g. Jüngst; Rampant; Sell). Carey Jewitt suggests that research into multimodality can be categorised into three main approaches: a social semiotic approach to multimodal analysis, a systemic functional-grammar multimodal approach to discourse analysis, and multimodal interactional analysis (28–29). Since we are not focusing on discourse analysis or interaction, we feel that a social semiotic analysis is justified. Frank Serafini and Jennifer Clausen posit that "there has been a recent shift in the domain of graphic design to conceptualize typography as a semiotic resource for communication with the potential for conveying meanings, rather than as an abstract art" (7). Van Leeuwen was one of the first scholars to raise awareness about recognising typography as a means of communication in its own right (e.g. in "Typographic Meaning") and at around the same time, Hartmut Stöckl proposed an analytical toolkit of typography, which we have used to analyse the typefaces in *Bleach*.

While not discussing translation per se, Jacqueline Berndt raises the broader question of how specifically Japanese ‘manga’ are (299) and notes that the system of ‘manga’ production may be somewhat unique to Japan (300). She posits that ‘manga’ and comics “connote completely different cultures of publishing, distributing, and consuming comics” and recommends becoming aware of one’s own location, the comics medium, and the issues specific to Japan (300). The point about awareness of location is salient here. Berndt also notes that in the early 1990s, Japanese ‘manga’ commentators such as Fusanosuke Natsume pioneered ‘manga’ *hyōgen-ron* or ‘manga’ as a medium of expression, focusing on the semi-otic investigation of its representational conventions (304). As far as we are aware, Natsume does not specifically mention the use of Japanese typefaces in ‘manga’, however, he alludes to it in an essay comparing what he terms ‘*bunpō*’ [grammar] in Western and Japanese comics by constructing the triad *e-moji-koma* [images–lettering–frames] (*Manga wa ima dō natte oru no ka?* 161). In that essay, he focuses more on a comparison between page layouts in ‘manga’ and comics and hypothesises how Western readers deal with ‘manga’ in terms of readability, as well as how difficult a Japanese reader would find a comic such as *Batman: The Dark Knight Returns* (163). The issues of reading direction and page layout and how they can be translated are dealt with by Cathy Sell and by James Rampant. The English-language translation of *Bleach* follows the Japanese-language source text, that is, it is read right to left, with the reader being guided through the translation with arrows pointing out the reading direction and a reminder to “READ THIS WAY” as well as the last page of the comic (in Japanese order) providing a warning that “You’re Reading in the Wrong Direction!!” (see also Sell 102). Sell claims that “commercially translated manga tend to be consumed as overtly foreignized texts” (94).

We return to the notion of foreignisation below in discussing our chosen example of 13 frames taken from one double page of Tite Kubo’s MANGA *Bleach* Vol. 1: six frames appear on page 22, seven frames on page 23. Three frames contain no speech, leaving ten frames that contain speech in the Japanese-language original. The decision to choose these frames was based primarily on the variety of typefaces used.³ *Bleach* is a fairly typical example of this MANGA genre, in that it employs a range of Japanese-language typefaces to represent speech. With regard to the English-language translation (we have used the 2011 *Bleach 3-in-1 Edition*), the exact same number of frames and pages have been used.⁴

We have chosen Stöckl’s typographic grammar as a useful framework for our study (81). This covers four domains of typographic work: 1) microtypography, which relates to the design of fonts and individual signs, e.g. typeface, size, style; 2) mesotypography, which relates to the configuration of graphic signs in lines and

³We acknowledge both Tite Kubo and Shūeisha for allowing us to reproduce the frames from *Bleach* here.

⁴Gaining copyright permission to reproduce these frames was overly complex, so we can only offer a limited representation here. We can provide a full interlingual translation, but not reproduce the actual two-page spread.

blocks, e.g. letter fit, word spacing, amount of print of a page, font mixing; 3) macrotypography, which relates to the graphic structure of the overall document; and 4) paratypography, which relates to materials, instruments and techniques of graphic signs-making, e.g. paper quality (82). Stöckl points out that the graphic resources in the four domains “overlap and are heavily interdependent” and have been “conceived for text-analytical purposes” (81). Furthermore, for the analysis of the typographic work done by typefaces themselves in the first domain, for the English-language translation, we draw on Serafini and Clausen’s inventory of typographical features (8): 1) weight: thin to bold, for creating emphasis, 2) colour, 3) size: adding emphasis and salience, 4) slant: slope of the letters, 5) framing: formal—borders and lines (we recognise that speech balloons are part of framing) and informal—colour, white space, position, 6) formality: typeface style—serif or sans serif, handwritten type style or brush type style, 7) flourishes: additions to the typeface can add to formality. Since this inventory was designed to analyse English-language picture books, it was necessary to adapt it to Japanese-language typography in MANGA. Due to differences between English and Japanese typefaces, we have combined *slant* and *flourishes* into a new category which we term *distinctiveness of design*. *Colour* is omitted since *Bleach* is printed in black and white. Also, we have added *combination*, since Japanese typography sometimes use different fonts for *kanji*, *hiragana* (rounded syllabary) and *katakana* (squarish syllabary), and in MANGA, one block of wordings is sometimes presented in two different typefaces. Thus, our inventory consists of 1) weight, 2) size, 3) framing, 4) formality, 5) distinctiveness of design, and 6) combination.

Analysis of a Representative Extract

The example source text can be found in Appendix 4a (Appendix 4b provides the English translation) and comes from pages 22 and 23 of the Japanese-language version of *Bleach*. Three fonts can be found: ① Anchikku+Goshikku, ② Tankoin, and ③ Gona.⁵ In terms of font ①, the size and weight are standard. It consists of two fonts, Anchikku and Goshikku and is an example of a mixed type style. As the typefaces are located in speech balloons, they follow the regular MANGA convention of representing a character’s direct speech in the present storyline. Here font ① is unmarked and we assume that Japanese readers are accustomed to this conventional use of Anchikku+Goshikku. As regards our two research questions posited above, Anchikku+Goshikku fits the role that it was intended for, that is, it conveys the direct speech of a character in the narrative. As for getting its message across, we would argue that, given its ubiquitous use in this and other MANGA to elicit speech, it is the default typeface for this role. Without evidence from audience studies, however, since little mood is evoked, we can only claim that it is likely that Anchikku+Goshikku functions microtypographically in the role of typeface-for-data, its ubiquity making it almost invisible to the reader.

⁵The names of these fonts are derived from those used by “Manga Shaken Shotai Mihon”. The actual name for font ① is Ishifuto-goshikku+nakamidashi-anchikku.

Turning to font ②, Tankoin, a sans serif type style, the size and weight of the typeface are standard, while the design is distinctive. It is used in a dead person's speech balloon. The motivation for choosing this typeface is that the design evokes an emotion such as horror. Looking through *Bleach* Vol. 1, various typefaces seem to be attached to various emotions such as surprise, sadness, despair, hope. However, unlike in these other cases, Tankoin does not always represent a dead person's speech, since speech by ghosts can be expressed in other typefaces. However, the typeface directs readers to imagine a weird voice, reminiscent of a ghost and, to that extent, one role of Tankoin is to evoke the emotions associated with the supernatural, such as fear and unease. The ghost character appears to the right of Frame 1 on page 22. In Frame 3 he speaks and his speech is not set in Anchikku+Goshikku but in Tankoin. Here is a case of typeface-for-affect. Van Leeuwen suggests that the printed word is bifurcated into a) the word image—"the idea represented by the word itself, constructed from a string of letters" or in this case Japanese *kanji* and *hiragana*; and b) the typographic image—the "holistic visual expression" ("Typographic Meaning" 138). The message is conveyed through both the word image, that is, the actual wording spoken by the ghost ("i...iya desu watashi wa...jigoku e wa mada ikitakunai...!") ["N, no I don't want to go to hell yet!"]), and the typographic image, which looks eerie and is different from the other typefaces that appear on this two-page spread.

This eeriness may be a "distinctive feature" of Tankoin since "Fonts can [. . .] be angular [. . .] or rounded [. . .] and 'roundness' readily lends itself as a metaphor for 'organicness', 'naturalness', 'femininity' and other related concepts" (van Leeuwen, "Typographic Meaning" 140). Here van Leeuwen is describing the metaphoric potential of specific features of letterforms. This typeface becomes "salient" since it "stands out from its immediate textual environment" ("Towards a Semiotics of Typography" 144). Since one feature of Tankoin is its irregularity compared to Anchikku+Goshikku, this may be the metaphoric choice afforded to MANGA authors, editors and fans alike (e.g. DFPKoInn-W5 is a typeface very similar to Tankoin and available to the public as mentioned above) for indicating horror and the supernatural.

Turning to font ③, Gona, a sans serif type style, it is used in two different ways—③a and ③b—in this two-page spread. As ③a, when used in a standard speech balloon, it consists of the combination of Gona (bold)+Anchikku. Words that are set in Gona bold font are special terms used in this MANGA that the creators want readers to pay attention to, e.g. *sōru sosaeti* [soul society], *konsō* [soul funeral], and *jōbutsu* [pass away] (Frame 4, page 23). This particular role is found throughout the whole MANGA, suggesting that the combination constructs the convention for introducing special terms to readers. In addition, since ③a foregrounds special terms, it may also indicate to readers that these terms would be spoken in a clear, slow voice to enable other characters to catch the unfamiliar word easily. The message embedded in Gona bold links to Serafini and Clausen's point that the weight of a typeface creates emphasis and "can increase its salience or level of importance" (19).

As for ㊦, the special features of this Gona typeface are that the size is larger than others and that the weight is bold. Compared to ㊧, it is purely the typeface Gona. The reason for this typeface being chosen is linked to how the MANGA creators are able to evoke louder, clear voices with the larger size plus bold. Again it is used throughout the whole MANGA, implying that, when encountered, readers need to adjust their own internal voices to account for the typeface. The voice-raising role attributed to Gona in these contexts is consistent with other typeface choices already discussed. The message is successfully communicated to the reader that the character is speaking more loudly than in other frames, whereas this is not the role of Anchikku+Goshikku or Tankoin. The choices seem calculated and deliberately designed to elicit a particular response or at least some awareness from the reader that changes in typefaces matter to how the narrative unfolds and is to be read.

Turning our attention to the English-language translation, our focus is on whether the typefaces chosen fit the roles they were intended for and whether they get the same message across. Unlike the Japanese-language source text, the English-language translation employs only one typeface. We endeavoured to pinpoint the exact typeface using the site *Identifont* (<http://www.identifont.com>), but to no avail. While we found typefaces very similar to the one used in the target text, its name still eludes us. As mentioned, the number of typefaces available to comics authors is staggering, yet as with this translation, there appears to be a preference for the standard uppercase typeface used extensively in American comics (e.g. Alter Ego BB, Heavy Mettle BB, and Piekos Professional BB). In lieu of the exact name and for ease of reference, we will call the typeface used in the English-language target text Standard Comics. We set out a comparison of typefaces used in both texts in Table 1 (see next page).

From a mesotypographic perspective, all the Japanese-language speech is set vertically within the available speech balloons in the source text. In the target text, apart from the type set on page 23 Frame 3 above right, all other speech is set horizontally, reflecting unmarked English-language direction. We believe that variations in the size of Standard Comics can be attributed to the size of the speech balloons that have been designed for the Japanese language. There appears to have been little attempt at changing the size of the speech balloons to accommodate the English-language typeface. Therefore in this case we suggest that Standard Comics-size does not indicate muttering or a lowering of the voice. Furthermore, choices of Standard Comics + and ++size in Frame 4 page 22 may not truly reflect the use of either Anchikku+Goshikku (above left) or Gona (bold)+Anchikku (lower left) unless the translator wanted to emphasise that the term “soul society” is a special usage. When Gona (bold)+Anchikku is used in Frame 4 below right page 23, the translation represents the word *konsō* with the original Japanese word plus an annotation “the soul funeral”. For Frame 4 above left page 23, the Japanese sentence in Gona (bold)+Anchikku, “kisamara no kotoba dewa ‘jōbutsu’ to itta kana”, is translated as “You call it ‘passing on’ in your language,” with *jōbutsu* placed in double inverted commas as a way of accommodating the choice of Gona

	Japanese-language source text (see Appendix 4a)	English-language target text
page 22		
Frame 1	no speech	no speech
Frame 2	① Anchikku+Goshikku	Standard Comics
Frame 3	② Tankoin	Standard Comics
Frame 4 right of the frame above left of the frame lower left of the frame	① Anchikku+Goshikku ① Anchikku+Goshikku ㊟ Gona (bold)+Anchikku	Standard Comics –size +size ++size
Frame 5	① Anchikku+Goshikku +size	Standard Comics
Frame 6	① Anchikku+Goshikku +size	+++size
page 23		
Frame 1	no speech	no speech
Frame 2	no speech	no speech
Frame 3	① Anchikku+Goshikku	Standard Comics above left written vertically below left –size
Frame 4 above right lower right above left lower left	㊟ Gona (bold)+Anchikku ㊟ Gona (bold)+ Anchikku ㊟ Gona (bold)+ Anchikku ① Anchikku+Goshikku	Standard Comics ++size Standard Comics –size Standard Comics Standard Comics ++size
Frame 5	① Anchikku+Goshikku	Standard Comics
Frame 6 above lower	① Anchikku+Goshikku ① Anchikku+Goshikku	Standard Comics ++size Standard Comics –size
Frame 7 right left	㊟ Gona +bold ㊟ Gona +bold	Standard Comics Standard Comics +++size

Table 1: Source text and target text typefaces compared

(bold) in the source text. Interestingly, the English-language target text Frame 4 below left appears in Standard Comics +++size, whereas the Japanese-language source text is set in Anchikku+Goshikku standard size font. That is, no emphasis is required here. In the Japanese-language source text, the speech in Frame 7 page 23 is set in Gona (bold) font to indicate a raised voice with the same size typeface use in both speech balloons. This is done in the English-language translation in the speech balloon to the left of the frame by using Standard Comics +++size but standard size for the speech in the speech balloon on the right of the frame.

Does Standard Comics fit the role it was intended for? And, does it get its message across? Answers to these questions can be framed around semiotic reach, “loss” (Grun and Dollerup), whether some informational core is retained (Toury), and notions of foreignisation and domestication (Costales; Myskja; Venuti). As Kress has pointed out, the semiotic reach of a mode such as typeface is culturally relative. Therefore, when the microtypographic equivalence between source and target texts is compared, it “is impossible as no two cultures or languages are symmetrical” (Grun and Dollerup 197). As such, at the level of the typeface used, the English-language translation may be constrained, since, despite being set in Standard Comics font, the target text still tells a similar story to the source text (Grun and Dollerup 198) and the informational core is intact. Moreover, there may have also been broader mesotypographic constraints put on the translator(s) and typesetter(s) as to how Standard Comics was used in the target text, that is, speech balloon size was not changed between source and target texts. We believe that Japanese-language typefaces are used in the source text to provide readers with extra information, such as about mood, which appears to be lost by setting the target text in the font Standard Comics. For instance, other microtypographic choices could have been made to attempt to use English-language typefaces that correlated with the voice of a ghost, like Shallow Grave BB. However, perhaps there is no such expectation from readers of the target text. In short, the expectations of English-language comics readers may simply be different from Japanese MANGA readers.

This leads the discussion towards Lawrence Venuti’s notions of foreignisation and domestication. Amberto Costales provides a neat summary of Venuti’s notion of foreignisation as “a difference between translations aimed to keep a ‘foreign flavour’ or those texts adapted to the particular features and standards of the target culture” (395). Thus, location, or better, locale, becomes salient, which is also the point that Berndt made above. Costales is discussing video games but there is some overlap with the present discussion of translating MANGA into comics, where he notes that “Foreignization strategies are intended to keep the look and feel of the original game and transfer the atmosphere and the flavour of the source culture into the target locale” (395). Macrotypographically, this relates to aspects such as the page layout and reading direction discussed by Sell. The use of certain special Japanese-language terms, such as *konsō*, also assists in transferring atmosphere. Yet there is also the other notion of domestication, defined as “a style as indistinguishable as possible from a text originally written in the target language; fluency and ‘naturalness’ are prioritized” (Myskja 3). In the English-language target text, typefaces used in the MANGA have been domesticated and made natural, to reflect the speech in comics that in turn fulfills the expectations attributed to the reader. As Kjetil Myskja points out, whereas foreignisation “intentionally disrupts the linguistic and genre expectations of the target language in order to mark the otherness of the translated texts” (3), the decision to set the target text in Standard Comics was, in our view, to avoid such disruption. Having said that, we are not making a value judgment as to whether the English-language translation is good or

not, since we believe that, at this microtypographic level of the typeface at least, the quest for otherness (typeface-for-affect) does not override the quest for a coherent, fluent and understandable narrative (typeface-for-data).

The typeface choices used in both source and target texts fit the roles they were intended for and they get their message across but in different ways. If the goal is to give English-language comics readers as complete a MANGA reading experience as possible, then it seems to us that the incorporation of different typefaces would have provided a necessary disruption. There is no doubt that typefaces exist in the vast array of English-language typefaces to model affect, a raised voice, or a special term. We appreciate that semiotic reach is culturally relative, that to translate mood may be a challenge at the interlingual level, but, if we are persuaded by Poynor's view, then choosing the best typeface for the job, so it can tell us certain things, must be an important aspect of the shift from Japanese MANGA into English-language comics.

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Appendix 1: Categories of English-language typefaces

English-language			
Basic categorization (based on Haley)	Typeface roles (based on Felici)	Typeface families (based on Felici)	
serif type styles <ul style="list-style-type: none"> • Old style • Transitional • Neoclassical & Didone • Slab • Clarendon • Glyphic 	<u>Text faces</u> are found in books and magazines with the emphasis on readability (reading at higher speeds without tiring the eyes) (44).	Examples: Times New Roman <i>Times New Roman</i> Times New Roman <i>Times New Roman</i>	regular <i>italic</i> bold <i>bold italic</i>
sans serif type styles <ul style="list-style-type: none"> • Grotesque • Square • Geometric • Humanistic 	<u>Display faces</u> are typically larger in size and used for headings, titles and headlines. They are designed to be eye-catching, legible, and usually sans serif (44).	Examples: Arial (Neo-Grotesque) Eurostile (Grotesque)	
script type styles <ul style="list-style-type: none"> • Formal • Casual • Calligraphic • Blackletter & Lombardie 		Examples: <i>Lucida Blackletter</i> <i>Handwriting- Dakota</i> <i>Apple Chancery</i> <i>Brush Script MT Italic</i>	
decorative type style	<u>Decorative faces</u> tend to be used in advertising and they evoke a mood, a state of mind or mindlessness, even an epoch (44).	Examples: BEJDEMONA Jazz LET	

Appendix 2: Categories of Japanese-language typefaces

Japanese-language						
Basic categorization		Detailed				
		fontnavi™ ⁶			DynaComware Corporation fonts for ‘manga’	
Morisawa ⁷	Komiyama ⁸	<i>shotai</i> (typefaces)	roles	feature	<i>shotai</i> (typefaces)	feature
<i>minchō-tai</i> (Minchō)	Minchō family • old-style • standard-style • modern-style • design-style	<i>minchō-tai</i>	Minchō, serif type style, probably one of the most widely used in Japanese-language published material, correlates with Felici’s text face category	basic typefaces	DFPMinchoP-W3	serif type style for captions
		<i>kaisho-tai</i>	sans serif type	<i>kaisho-tai/kyōkasho-tai</i> – typically sans serif type styles used for printed material and textbooks		
		<i>sōchō-tai</i>	serif type style, commonly used on the covers of some MANGA			
		<i>seichō-tai</i>	sans serif type			

⁶We have based this categorisation on the webpage ‘fontnavi™’ which lists 5,497 Japanese typefaces (at 9 October 2014). Caldwell notes that categorising Japanese types faces can be “complicated and cumbersome”.

⁷Based on “Uso janai, fonto no hanashi”. Supported by Japanese font company Morisawa, this site classifies Japanese fonts into five categories that appear to correlate with Felici’s typeface roles.

⁸Based on type designer and typography historian Hiroshi Komiyama (Komiyama 64, also see Takagi 4, Fig. 2 for a visual simplified representation of Komiyama’s categorisation). Under Goshikku are +straight (Kaku-Goshikku) and +rounded (Maru-Goshikku) referring to the appearance of each end part of a character’s stroke.

Appendix 2: Categories of Japanese-language typefaces (continued)

		<i>kyōkasho-tai</i>	sans serif type, typically used in textbooks written for children			
<i>goshikku-tai</i> (Gothic)	Goshikku family: Kaku-Goshikku and Maru-Goshikku • old-style • standard-style • modern-style • design-style	<i>kaku-goshikku-tai</i>	Kaku-Goshikku, a square-ish sans serif type style, often used in signage as display faces	basic typefaces	DFPHSGothic-W9	sans serif type style for adding emotion and emphasis to asides
<i>maru-goshikku-tai</i> (Maru-Gothic)		<i>maru-goshikku-tai</i>	Maru-Goshikku, a rounded sans serif type style, often used in signage as display faces			
<i>fudegaki-tai</i> (Brush type style)	Brush scripts Family • general brush typefaces • <i>kohitsu</i> (old brush) • <i>mōhitsu dezain shotai</i> (brush design typefaces)	<i>gyōsho-tai</i>	sans serif type, semi-cursive	very thick brush or design brush style		
		<i>sōsho-tai</i>	sans serif type, cursive			
		<i>kanteiryū</i>	sans serif type, used in advertising and signs for the Kabuki theatre			
		<i>edo-moji</i>	sans serif type, to reproduce print from the Edo period (1603-1868)			

Appendix 2: Categories of Japanese-language typefaces (continued)

		<i>dezain-mōhitsu</i>	sans serif type, to emulate handwriting with a brush			
<i>disuprei-tai</i> (Display type)	Mixed Family • Minchō + Kaku-Goshikku • Minchō+Maru-Goshikku mix+design typefaces	<i>koin-tai</i>	sans serif type, seal script-like	seal script-like or clerical script-like	DFPKolnn-W5	sans serif type style for speech, thought, prologues and captions used in supernatural/horror settings
		<i>reisho-tai</i>	sans serif type, ‘clerical script’ (Caldwell)			
		<i>tensho-tai</i>	sans serif type, ‘seal script’ (Caldwell)			
		<i>POP-tai</i>	sans serif type, cute looking	handwriting and design		
		<i>tegaki-fū shotai</i>	sans serif type, emulates handwriting		DFPTegakiRaku-W3	sans serif type style (handwriting) for essay and four-panel ‘manga’
		<i>riaru tegaki</i>	(real handwriting) sans serif type			
		<i>dezain shotai</i>	sans serif type, for design		DFPKinBun-W3	sans serif type style for decorative titles and caption; ‘seal script’ (Caldwell)

Appendix 2: Categories of Japanese-language typefaces (continued)

					DFPHibiGothic-W14	sans serif type style for onomatopoeia
					DFPYuGaSo-W7	serif type style for decorative titles
		<i>shinbun shotai</i>	serif type, for news print	typefaces used for special purposes including news papers, comics, subtitles		
		<i>anchikku-tai</i>	The default for MANGA, <i>kanji</i> are printed with sans serif type while <i>hiragana</i> and <i>katakana</i> are printed with serif type		DFComic-W7	The default for MANGA consisting of Minchō serif type style for <i>hiragana</i> and <i>katakana</i> and Goshikku sans serif type style for <i>kanji</i> and used in speech balloons. Equivalent to Komiyama's category of mixed/standard.
		<i>jimaku shotai</i>	sans serif type, for film subtitles, emulates hand-writing			
		<i>sono ta</i> (others)				

Appendix 3: Examples of Japanese-language typefaces and fonts used in MANGA

Typeface categorisation (based on Morisawa and Komiyama)	Font name	Examples
Minchō-tai	<i>Minchō</i>	真っ白になるまで燃え尽きろー!?
Goshikku-tai	<i>Gothic</i>	真っ白になるまで燃え尽きろー!?
	<i>Gona</i>	真っ白になるまで燃え尽きろー!?
Maru-goshikku-tai	<i>Nāru</i>	真っ白になるまで燃え尽きろー!?
Brush style	too many to list	真っ白になるまで燃え尽きろー!?
Display style		真っ白になるまで燃え尽きろー!?
Mixed style	<i>Antique (Anchikku-tai)+Gothic</i>	真っ白になるまで燃え尽きろー!?

Source: “Manga Shaken Shotai Mihon”; “Uso janai, fonto no hanashi”

Appendix 4a: *Bleach* pages 22–23, © Tite Kubo 2002, permission Shūeisha



Appendix 4b: Romanised version and English translation

	Romanised version	English translation
Page22		
Frame 2	Na...?	Wha ...?
Frame 3 right of the frame above left of the frame lower left of the frame	I... Iya desu watashi wa... Jigoku e wa mada ikitakunai...!	N... No... I ... Don't want to go to hell!
Frame 4 right above left lower left	Okusuruna Onushi no mukau saki wa jigoku de wa nai Sōru sosaieti da	Do not presume. What awaits you is not hell. It is the soul society.
Frame5	Jigoku to chigatte	Unlike hell...
Frame 6	Kiyasui tokoro zo.	It is a restful place.
Page 23		
Frame 3 abovedo...	What...

Appendix 4b: Romanised version and English translation (continued)

lower	...dō nattan da? Ima no yūrei...	What happened? Where's the ghost?
Frame 4 above right	Sōru • sosaieti ni okutta no da	I sent him to the soul society.
lower right	"Konsō" to iu	I performed konsō . The soul funeral.
above left	Kisamara no kotoba de wa "jōbutsu" to itta kana	You call it "passing on" in your language.
lower left	Shinigami no shigoto no uchi no hitotsu da	It is one of the duties of a soul reaper.
Frame 5 right	Shinjiru ki ni natta ka dō ka wa...	To ask if you believe me or not...
left	...kiku made mo nai yō dana	No longer seems necessary.
Frame 6 above	Kisama no yō na tanryo na gaki ni mo tokushin ga iku you	I will explain so that even a brat like you can understand.

Appendix 4b: Romanised version and English translation (continued)

lower	yasashiku zukai shite yaru Damatte kike	Be silent and listen.
Frame 7 right left	Īka Kono yo ni wa ni shurui no konpaku ga aru	Now... In this realm, there are two types of souls.